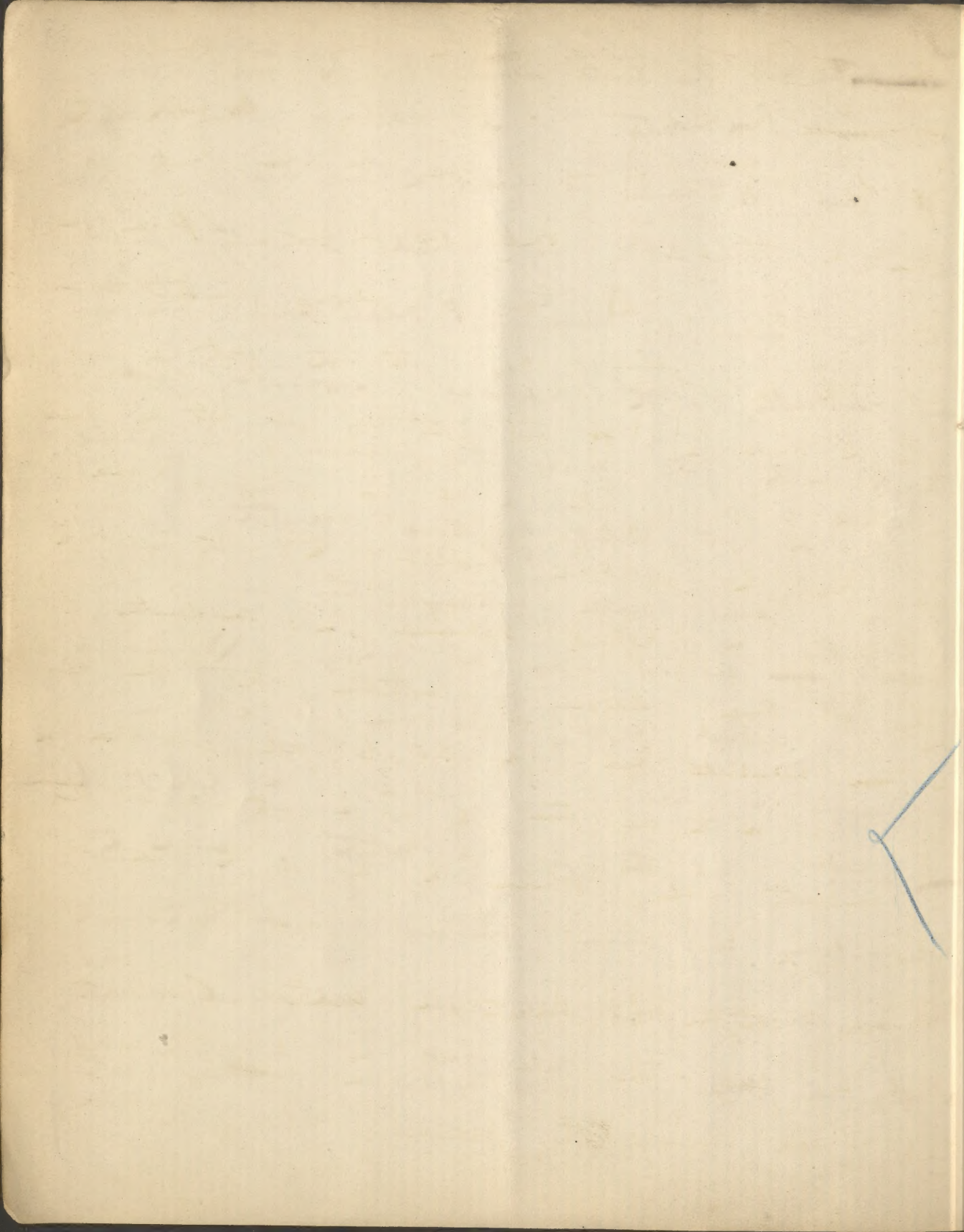


~~about~~ The most characteristic instrument of the ² time we are
 talking of is the lute; which held a position in social
 life which has hardly a parallel in our time. It filled
 the place of a solo, very refined pianoforte, as it
 was most useful for accompanying simple songs, and also
 very serviceable for the performance of solos, & dances;
 though in the latter respect its capacities were limited,
 as it was not capable of rapid execution.
 It was a more lovable instrument than any we now
 possess, ~~not~~ except perhaps our violins. ~~In~~ It was
 at once a beautiful object to look upon, & a producer of
 very pleasant & interesting sounds. The delight of
~~the~~ artists, and the joy of a virtuoso; & in the
 highest degree a genuine amusement amongst instruments.
 It was extremely difficult to play, and equally difficult
 to keep in order. Most people are familiar with
 the saying about lutes & the trouble they gave: There is



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The after quoted passage from the work of Humboldt
~~contemporary~~ friend Nathaniel. "If a lateplayer to arrive at the
age of 80 ^{years} _{1/2} you may be sure he has spent 60
of them in tuning. Hardly two per cent of players can
~~be~~ accurately ~~is~~ & there is always something amiss,
now with the strings, now with the frets, & now
with the ears - so that they say it costs as much
in Paris to keep a lute as it does to keep a horse -"
And more the well known interest of the latter part of the
17th Century in England recommends in consideration of
its well known delicacy of constitution, that when not
in ~~use~~ immediate use "You shall do well, even when you
lay it by in the day time, to put it into a bed that
is constantly used, between the rug & the blanket."

(Bon & Lon.)

It was altogether too delicate a creature to live in
times of merciless competition like ours, & "it", no wonder
rough & ready times
that it has succumbed to the ~~ferocious~~ conditions of the modern

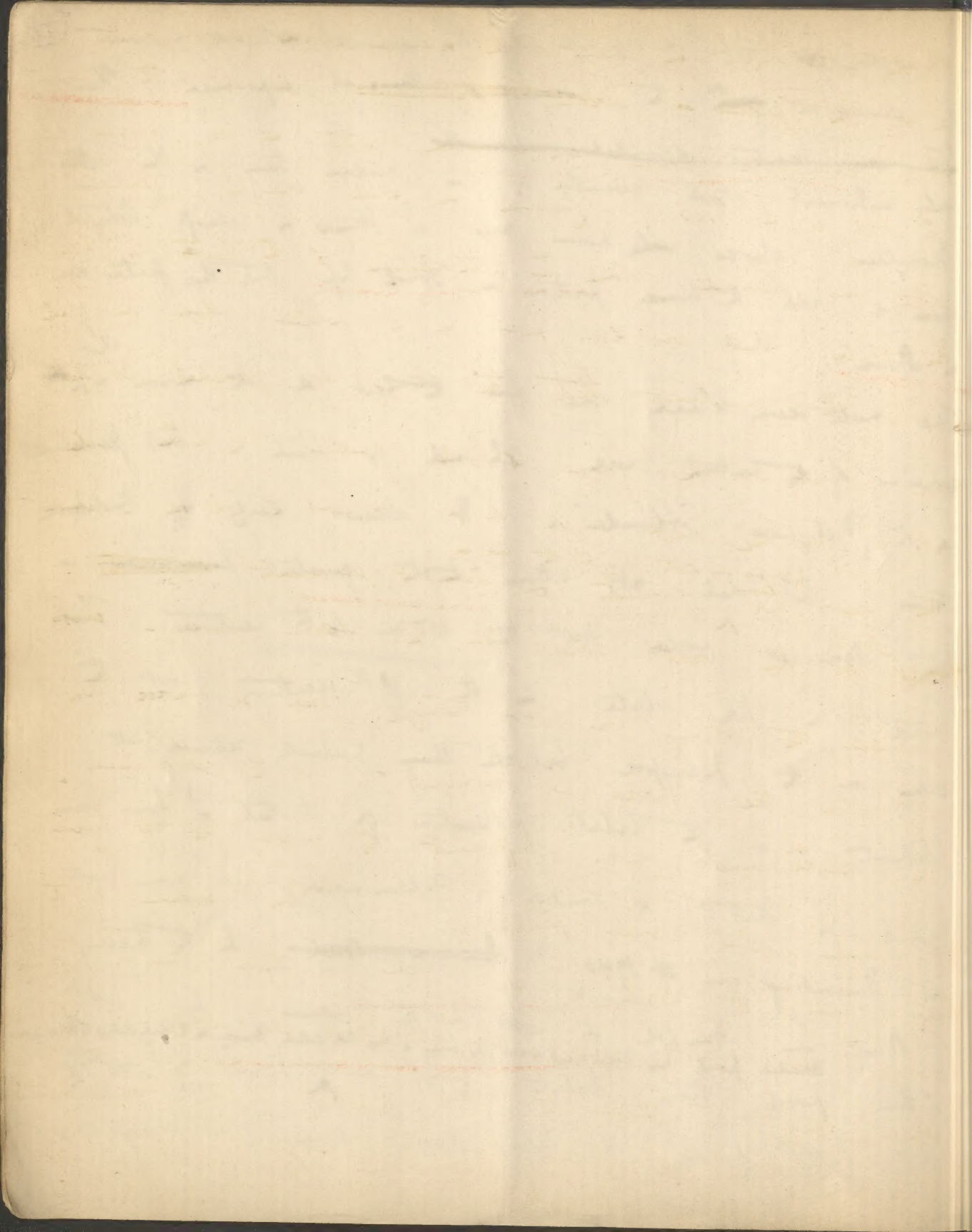
"Cori la tottella"

Handel has a solo in the Resurrezione with
accompaniment for Flute, Viola da gamba &
Horn, & Violins which later on appear
at some intervals.

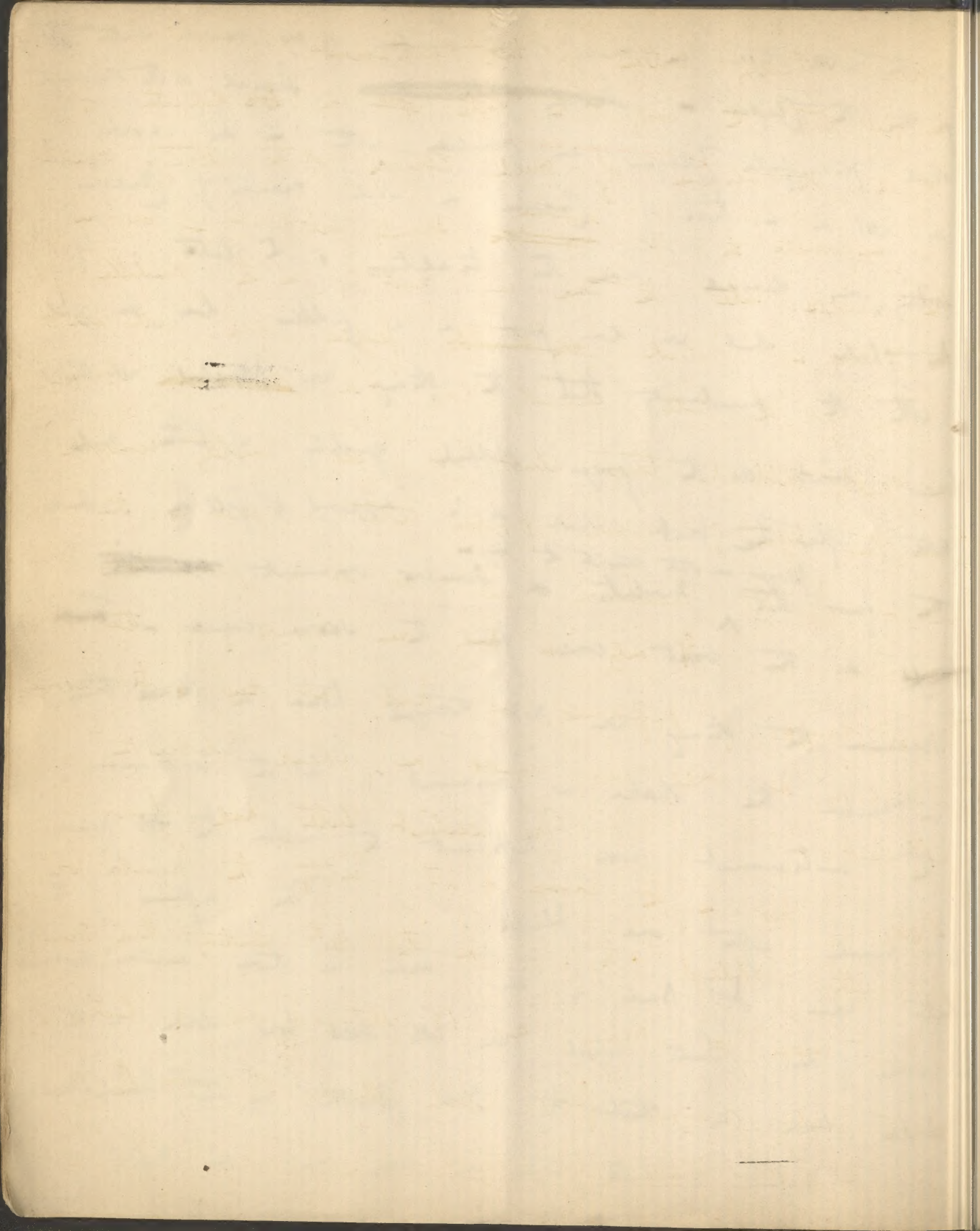
A rattle for life, & practically disappeared without leaving
a success on for the scene of Musical experience. The
~~the only beauty depended on the~~
only instrument which resembles it in modern times is the little
mandolin, those ~~the~~ home now I think is chiefly Portugal,
where it holds the same position in social life that the guitar does
in Spain.

The Lute seems to have come from the East, & its name is ^{what} the
remains of the Eastern word al'ud; which is best perpetuated
in the Portuguese "Alaude". It appears early in Richard
times, but did not attain to its greatest prominence in
the Musical world till the 15 & 16th centuries. It
lasted on till late in the 18th century, but the
violin & the pianoforte between them gradually reduced its
popularity; & the latest publications for it that I have seen
printed is that of 6 sonatas by Faldenberg which came out
at Nuremberg in # 1740. ~~It is dead~~ & the name

of Barok & Handel it was in the wane but both
of them paid their compliments to it by using a large lute called Thorbos in the early Oratorios & Requiem's.
Three Suites for it, & ~~the~~ showing traces of the influence



of the lute style in many of the numbers of his various Suites (CP)
for the the Clavichord - ~~Meaning of the same~~ Several of the ornaments
which pianoforte players are familiar with in his works
as well as in those of Couperin & such masters of Clavichord
writing, are derived from the traditions of the lute. Eg:
the glissade, which was done just as a fiddler does his glissade;
with the peculiarity that the string was plucked at the
lower point & the finger slipped quickly up to the next
note after the beat which it is supposed to fall on. And
the fact that players are still taught to begin ornaments, ~~with~~
movements & similar ornaments, ~~that~~
~~that~~ on the beat comes from the same cause - that
because the string was not changed twice or three times
to make the shake an ornament, but the resonance of
the instrument was sufficient to make the little figure
be heard after one pluck. The influence of the
lute upon J.S. Bach is also seen in those curious movements
in some of his Suites which are all too low down in the
scale, such as that the 2nd Gavotte in the "French Overture"
which is quite a lute type in every way, & might have



been actually written for that instrument.
 The fact that the body of the lute ~~for~~ was too delicate to
 stand the strain of much tension of the strings made
 it impossible to get ~~any~~ ^{extremely} high sounds out of it - & is
 the simple lute the tone lay mostly in the middle of
 the scale - Indeed ~~the~~ ^{ordinary} people would call all
 music for the lute curiously low; & ~~never~~ it had
 a gently subdued tone about it, as recently removed
 from the types of modern popular taste - such as the
 cornet & the accordion - as it is possible to
 conceive. If only it had been capable of a little
 larger range of performance & had not been so troublesome
 to manage it would have made an ideal domestic
 instrument. The earliest lutes had four
 strings, but in the course of its history the number was
 constantly added to. In the 16th century there were
 there were a many as 13 strings on a lute,
 & the scale ranged from about c to A ~~above~~
 about the 6th line of the f staff.

The fine specimen - J.K. Museum is 5ft 4 long,
* ~~to~~ has inscription inside Andrew Davis, in Spain 1621.

^{musicon}
The progress of Music caused larger kind of lute to be made; especially as they came to be required for accompaniment. The lute is & in these attempts was made to deepen & render more powerful the lower tones of the instrument. From these requirements grew the larger forms of the lute ^{such as} which were called in England the Arch lute, & in Italy the Archiliuto - & also the Theorbo, - which was much the same thing - & the Chitarrone - which according to Mr. Hoppin is a double necked lute of great length, with some strings and two sets of tuning pegs, the lower set having twelve & the higher eight strings attached, the unusual extension affording greater development to the bass of the instrument. In these larger instruments the only the upper set of strings were stopped with the finger to produce other than the natural sounds of the strings. The lower sets of strings were tuned diatonically & plucked

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their position for long — for as soon as Opera became popular & drew large & frequent audiences a more serviceable & dramatic instrument was required, & the Archlute & Theorbo gave way to the Contrebass Viol & bass Viol, & the Harpsichord.

The time of its greatest usefulness appears to have been from about 1550 till about 1630 also.

The accompaniment of Ben's Lute was played by a pair consisting of a Chitarone & "lira grande" & Lute grosso — & the commonly named Orchestra with Montevorde used for his Orfeo we find two Chitaroni; in the Orchestra of the certain marriage festivities of Duke Francesco de. Medice at Florence in 1589 we find large & small lute, Chitaroni, Lutes & Mandolin, with Violone, Contra & Viols & Cit.

There were numbers of famous players of lute.

It was commonly an instrument for a virtuoso. For



it had many distinguished amateurs it was too difficult
for anyone but professionals to excel on. ~~The~~ In Paris which
became almost its chief home there was a family of
Jauch Jauchers who were the representative lute players
about the beginning of the 17th century. Denis
Jauchier published a very beautiful book of lute music

belonged to Duke of Hamilton.
very early in the century.
I picked up at his side by the German government.

Contains pieces for lute players of moderate ability.
~~the~~ most of these ^{not} very interesting.

In our own country Dorland of sweet memory was
a great lutenist -

and one of the representative lute players, ^{a writer about the lute} was ~~the~~
Munich Museum has somewhere about 1613 - who
wrote also a book called Musica; Monument published
as late as 1676 which contains a vast lot of
invaluable information about the instrument, on the
music for it.

Vista montada - 15 Klant.

Trabalho visto . n. Descart.

Imagem . Vista da Brancos .

Vista da família .

Bom visto n. Violante

25

The Cornet requires special notice

It was many a hollow ~~long~~ tube, either straight
or bent with holes in the sides. It stopped
like a penny whistle - The sound was produced
with the lips as in trumpet & horns & was very piercing,
harsh & penetrating.

Appears to have been in the shape of an animal
horn very often - hence probably the name.

Very important instruments from the 14th till the
17th centuries - The treble of the group of
instruments of the Trombone & trumpet class.

In Germany called "Zinken".

Another name
reports that they were dying out about 1739.

Both used then under the name of Cornets
& strengthen after Chinese parts. Flutes also
used then.

Popularity of the Virginia. I had one. Then
by the common quality of music within it -
Then an honest & collection of what is best of it
1840 a beginning of 17th century. The most famous

of which is the collection known as Queen Elizabeth's Virginal
book is the Fitzwilliam at Cambridge. This almost certainly
did not belong to the Queen as there is a piece in it which
was written after her death; but it also contains a large
quantity of music which certainly was written in her reign.

Many shapes & sizes. The Krumpholtz Zinke, (smaller than
and 5 by 10 inches & found of a tone with -
probably the instrument imitated - Meister Zinke.
There is a soft one with a narrow bore much
praised for its soft & delicate tone - it called
Stille Zinke. The only living survivor
is the instrument called a Serpent, which
is still used in big performances now & then.

Virginals had quite a vogue like Harpsichords.
The Henry VIII time the general name for quilled instrument with keys.
Clavichord

Queen Mary's Virginal book is ^{a little} later than Elizabeth's time.
The common names of lute, lute, lute, lute, lute.
Lady Mary's book all by Byrd.

Pianoforte not made till the 18th century.

Spirits same as harpsichord in principle
but much smaller & set in a different
direction to the player.

Tangents were metal pins which pressed against
the underside of the string when the note was
struck.

O. J. 1583 - 1625.

Book 1563 - 1628. ~~like~~ against 1 Antwerp
the book.

Byrd 1588 - 1623

Elizabeth 2

Elizabeth

Bringing 114

Virginia book.

The book contains 416 pieces; of which
a large quantity are dances such as Passages,

Galiards, & Almans & Corantos.

Also Fantasia, & prelude, & a large number of arrangements
of Church movements. Byrd, Philips, Mundy, Bull, Lanthorn, Tansley.

Like Mundy Book contains 42 pieces by Bird; among them the Battle
of Marston in a Rd in Ch Ch Lich. The copy was completed in 1591,
so it was earlier than the ~~previous~~ the so-called Queen Elizabeth's book.

Also John Forster's book dated 1624 70 pieces & Benjamin's Copy Book 98 pieces
about of a little earlier date.

Elizabeth 1583, 1603.

Clavichords - Clavier sound produced by Tangents.



Invented for early days - even before the 15th century.

Harpichord (Clavier) 16th - 17th & 18th centuries.

franciscane. (Clavichord)

used in Cavalieri's works

Clavichords take shape - harpichords like the modern grand

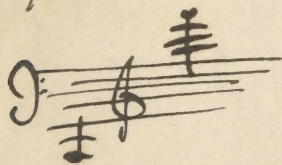
Harpichord 'imperfumini'. (Clavichord very expensive)

Harpichords in existence as early as the 15th century.

Leather jacks used in instrument of 1574 1523

The oldest harpichord at I. Krumpholtz dates from

1523
~~1574~~ made by ~~Baffo~~ Baffo of Venice. 4/20th



The greatest harpichord makers were the Ruckers of

Antwerp - living between ~~1579~~ 1579 - 1657.

Spinets were like a Virginal. price used. used as early as 1531

Said there were named after spinetta who made them with
the ~~Alley~~ Alley case

RP 19

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